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"The exhibition was arranged under the supervision of Dr. Pierce Butler."

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VIRGIL

AN EXHIBITION OF EARLY EDITIONS AND FACSIMILES OF MANUSCRIPTS

COMMEMORATING THE TWO-THOUSANDTH
ANNIVERSARY OF HIS BIRTH
70 B. C.—1930 A. D.

THE NEWBERRY LIBRARY
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This year the literary world is observing the two-thousandth anniversary of Virgil's birth. In cooperation with the Committee on Library Activities, appointed by the American Classical League, the Newberry Library is exhibiting its more notable editions and manuscript facsimiles of Virgil's poems.

The character of this exhibition is determined by the specialized scope of the Library's activities, which include, among other subjects, English literature, early printing and palaeography, but Latin literature only incidentally. This will explain the absence of important modern critical editions on the one hand and the presence of so many early imprints on the other.

The exhibition was arranged under the supervision of Dr. Pierce Butler of the Library Staff, who is also a member of this Committee.

George B. Utley,
Librarian.

I

FACSIMILES OF FAMOUS VIRGIL MANUSCRIPTS

1. Codex Palatinus. Vatican. V Century.

   Rustic capitals.

2. Codex Romanus. Vatican. VI Century.

   Rustic capitals, illustrated.

3. St. Gall. IV or V Century.

   One of the very few specimens of square capitals used as book hand.

4. Schedae Vaticanae. IV Century.

   Rustic capitals illustrated.

5. Codex Mediceus. Florence, 1494 A. D.

   Rustic capitals. The first manuscript of this class to which a precise date can be assigned. A note at the end of the *Bucolics* records the final proof reading.

6. Codex Bernensis. Berne. IX Century.

   Part of the notes and interlineations are written in a system of shorthand.

7. Francisci Petrarcae Vergilianus Codex . . . Praefatvs est Johannes Galbiati ... Mediolani, in aedibus Hoeplianis, 1930.

   Facsimile of the Virgilian codex owned by Petrarch. It was carried with him on his travels and annotated by his hand. It contains in addition to the *Bucolics* the *Georgics* and *Æneid*, a few songs by Horace and Statius.

II

EARLY EDITIONS OF VIRGIL

8. Opera. [Venice, Bartholomaeus, of Cremona, 1472] A fragment.

   With the advent of printing, Virgil, as one of the most popular books of the day, was repeatedly issued. Before 1501 more than 180 separate editions were published. This must have meant from thirty to fifty thousand copies of the poet's works. Yet these were so completely read to pieces that today an incunabulum Virgil is one of the rarest books of the class.

9. Opera. [Nuremberg, Anton Koberger, 1492].

   This copy is particularly interesting for the manuscript notes which supplement the elaborate printed commentary.

10. Opera cum commentariis quinque. Venice, Bartholomaeus de Zanis, 1493.

In the early books commentaries frequently took up more space than text. That is the case with many of the editions of Virgil. This edition reprints notes ascribed to five early commentators, Servius, Landino, Mancinellus, Donatus, and Domitius.

11. Opera omnia innumeris pene locis ad veterum Petri Bembi Cardinalis et Andreae Navgerii exemplarium fidem, postrema hac editione castigata. Venetiis, apvd Ivntas, 1552.

With the notes of eleven commentators.

12. Virgilius. [Venetiis in aedibus Aldi et Andreae Soceri] 1527.

An early edition of the works from the famous Aldine Press.

13. Diversorvm vetervm poetarvm in Priapvm lvsvs. P. V[irgilii] M[aronis] Catalecta. Copa. Rosae. Culex. Dirae. Moretum. Ciris . . . [Venetiis, in aedibvs haeredvm Aldi et Andreae Soceri] 1534.

A book of verse containing the minor poems formerly attributed to Virgil but now considered spurious.

14. Opera: nunc emendatiora. Lvgd. Batavor. Ex officina Elzeviriana, 1636.

Three editions were printed in the same year. This copy belongs to the third edition.

15. Carmina omnia: Perpetuo commentario ad modum Joannis Bond. Explicuit Fr. Dubner. Parisiis, Ex typographia Firminorum Didot, 1858.

Printed on vellum with twenty-seven vignettes from designs by Barrias and with photographic reproductions of the designs.

16. Opera. Londini, Typis J. Brindley, 1744.

17. Bucolica, Georgica, et Æneis. Birminghamiae Typis Johannis Baskerville, 1757.

Issued by subscription. Benjamin Franklin ordered six copies.

18. Bucolica, Georgica, et Æneis. Bostoniae, 1829.

19. Eneas: Texte critique publié par Jacques Salverda de Grave. Halle, 1891.

A critical text of the earliest French translation or imitation of the Æneid, written about 1150 by an unknown author. As the *Roman d'Eneas* the *Æneid* became a medieval romance, full of chivalric adventures.

III

TRANSLATIONS OF VIRGIL

20. Bucoliche elegantissimamente composte . . . [of Virgil and later poets in Italian translation] Florence, Antonio Miscomini, 1494.

21. Heinrichs von Veldeke Eneide. Mit Einleitung und Anmerkungen herausgegeben von Otto Behaghel. Heilbronn, 1882.

The first important chivalric romance in German. Veldeke copies the French *Roman d'Eneas* but his additions make his poem longer than his model. The manuscript was lent before the poem was completed, and the poet was forced to follow it to Thuringia in order to finish it. This he did about 1190.

22. An early illustration of Veldeke's Eneide (in facsimile).

23. Caxton's Eneydos, 1490 . . . Ed. by W. T. Culley and F. J. Furnivall . . . London, 1890. (Early English Text Society, extra series, LVII.)

This version of the story of Æneas was Englished from the French *Livre des Eneydes* by Caxton himself. In his preface Caxton tells of the difficulties of writing in English. He has been blamed for his over-curious terms, but English is changing so rapidly that the writer does not know what word to use. He has tried to use ordinary words in his translation, but he warns the reader that "this booke is not for every rude and vnconnynge man to see but to clerkys and very gentylmen that vnderstande gentylnes and scyence."

24. Dreyzehen Bucher von dem tewren Helden Enea was der zu Wasser vnd Land bestanden. Franckkfurdt, 1559.

An early German translation.

25. L'Eneide de Virgile traduite en vers français. Premiere partie, contenant les six premiers livres . . . Paris, 1648.

The printer of this edition, Pierre Moreau, was a Parisian writing-master whose efforts at designing type in the style of handwriting were rewarded by an appointment as Printer in Ordinary to the King. In addition to his calligraphic types, Moreau is said to have designed raised letters for the blind.

26. Imtheachta Æniasa: The Irish Æneid. [Ed. and tr.] by George Calder. London, 1907. (Irish Texts Society, VI.)

The text and an English translation of an Irish translation of the Æneid. This version, which was made before 1400 A.D., is found in the Book of Ballymote.

27. The Wonderful History of Virgilius the Sorcerer of Rome. Englished for the first time. London, 1893.

An English version of one of the many tales which grew up in the middle ages about Virgil. Virgil was popularly endowed with magical powers, and anecdotes of his deeds were many.

28. The XIII. Bukes of Eneados of the famose Poete Virgill Translatet out of Latyne verses into Scottish metir, bi the Reverend Father in God, Mayster Gawin Douglas Bishop of Dunkel & vnkil to the Erle of Angus. London, 1553.

This is the first real translation of Virgil into an English vernacular, although the dialect is, of course, Scots. The work was completed in 1513, but was not published until 1553. Douglas's translation included the supplementary thirteenth book by Maphæus Vegius.

29. Certain bokes of Virgiles Ænaeis, turned into English meter. [1557] By the Right Honorable Lorde, Henry earle of Surrey. London, 1814.

Surrey's translation of the second and fourth books of the Æneid was first published in 1557. This was the first appearance of blank verse in English. The book on display here is one of sixty copies "printed from the original edition" for the members of the Roxburghe Club.

30. The XIII bookes of Æneidos . . . the thirteenth the supplement of Maphæus Vegius. Translated into English verse by Thomas Phaër and . . . Thomas Twyne. 1584.

Phaer's translation of the first seven books appeared in 1558. At the time of his death he was on the tenth book. The translation was completed and published by Twyne in 1573. Later editions include Vegius's thirteenth book.

31. Ovid's Metamorphosis Englished, Mythologiz'd, and Represented in Figures. An essay to the Translation of Virgil's Æneis. By G. S. Oxford, 1632.

In a note to the reader Sandys declares that this translation of the first book of the Æneid is published in "obedience to Soveraigne commaund." Earlier editions of his translation of Ovid's *Metamorphosis* did not contain it.

32. The XII Æneids of Virgil, the most renowned Laureat-Prince of Latine-Poets; Translated into English decasyllables, by John Vicars. 1632.

33. Virgils Eclogves, with his Booke De Apibvs, concerning the Government and Ordering of Bees: [Translated by John Brinsley] London, 1633.

A school text with directions for its use in the preface addressed to "the painfull schoole-master." Concerning the method of translation, the title-page tells us that it is "Translated Grammatically, and also according to the propriete of our English tongue, so farre as Grammar and the verse will well permit." The first edition appeared in 1620.

34. Poems . . . By the Honorable Sir Robert Howard. London, 1660.

Following a Panegyrick to the King, Songs and Sonnets, and The Blind Lady, a Comedy, is The Fourth Book of Virgill: Of the Loves of Dido and Æneas.

35. The Works . . . Translated by John Ogilby. 2nd ed. London, 1668.

Ogilby was one of the first to translate Virgil's complete works into English. Ogilby's text is less interesting than the illustrations—"Sculptures," with which the book is adorned.

36. The Works of Virgil: Containing His Pastorals, Georgics and Æneis. Translated into English Verse; By Mr. Dryden. Adorn'd with a hundred sculptures. London, 1697.

Dryden's Virgil belonged to eighteenth century England, the England of the heroic couplet. In his dedication to the Æneid, Dryden said, "I have endeavored to make Virgil speak such English as he would have spoken if he had been born in England, and in this present age."

37. An English Version of The Eclogues of Virgil. By Samuel Palmer, with illustrations by the Author. London, 1883.

38. The Æneids of Virgil. The Collected Works of William Morris, XI. London, 1911.

Morris's translation was first published in 1875. He began his translation of the Æneid December 14, 1874, while he was at work on a manuscript copy of the original. The manuscript was never completed, only about half of the poem being copied. The decorations and illuminations are also incomplete. Burne-Jones was to have contributed twelve half-page pictures. The design for one of these is shown.

39. Georgics of Virgil. Translated from the Latin into English by J. W. Mackail . . . [Boston and New York]. 1904.

Designed by Bruce Rogers.

40. The Æneid of Virgil. Translated by Christopher Pearse Cranch. Boston, 1872.

The first American translation of the Æneid.

41. The Æneid of Virgil. Translated by Harlan Hoge Ballard. Boston, New York, 1902.

Probably the best English version in the metre of the original.

42. Georgica . . . Hexaglotta. London, 1827.

A version in six languages, the original, and Spanish, German, English, Italian, and French. Edited by William Sotherby.

IV

MISCELLANEOUS

43. Nicolai Grimoaldi viri doctissimi. In P. V. Maronis quatuor libros Georgicorum in oratione soluta Paraphrasis elegantissima . . . London, 1591.

A paraphrase of the Georgics by an English poet, dramatist, and scholar of the first half of the sixteenth century.

44. Falconia Proba, Valeria [fl. 393 A.D.] Virgili centones. [Basel, Wenssler, 1494]

Except for a few words this text is composed solely of lines or half lines taken from Virgil but so rearranged that they narrate the principal stories of the Bible. While this accomplishment may not merit the lavish praise given to it during the Italian Renascence, it offers valuable evidence of how closely Virgil was studied under the late Roman empire.

This book is apparently also the first composition from a woman's pen to achieve the honor of print.

45. Virgilii Evangelisantis Christiados, libri XIII. In quibus omnia quae de Domino Nostro Iesu Christo in utroque Testamento, vel dicta, vel praedicta sunt, altisona divini Maronis tuba suavissime decantantur. Inflante Alexandro Rosaeo . . . London, 1638.

This book was one of the many from which William Lauder accused Milton of plagiarizing.

46. [A Collection of Virgil travesties]

The contents include: (1) Charles Cotton, Scarronides: or, Virgil Travestie, Durham, 1807. (2) Bridges, Dido; a Comic Opera. London, 1771. (3) Cataphus: or, Ænead his Discent to Hell. London, 1672. (4) John Ellis. The Canto added by Maphæus to Virgil's Twelve books of Æneas, from the original Bombastic, done into English Hudibrastic . . . London, 1758.

47. Dante Alighieri. La Divina Commedia. Florence, Nicolaus Laurentii, 1481.

Dante took advantage of Virgil's fame in the middle ages to represent him as his guide through Purgatory. Thus the first printed Virgil illustrations appear in early editions of the Divine Comedy. In the engraving here shown Virgil, the guide, approaches from behind the rocks.

48-63. Pages in facsimile from famous editions of Virgil.

This series of sixteen plates from Ernest Crous' Vergilausgaben grosser Drucker (Berlin, 1930) reproduces pages from some of the finest editions of Virgil from Mentelin's edition in 1469 to Didot's in 1798. The originals of a few of these will be found in the flat cases.

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